# ARCHITECT

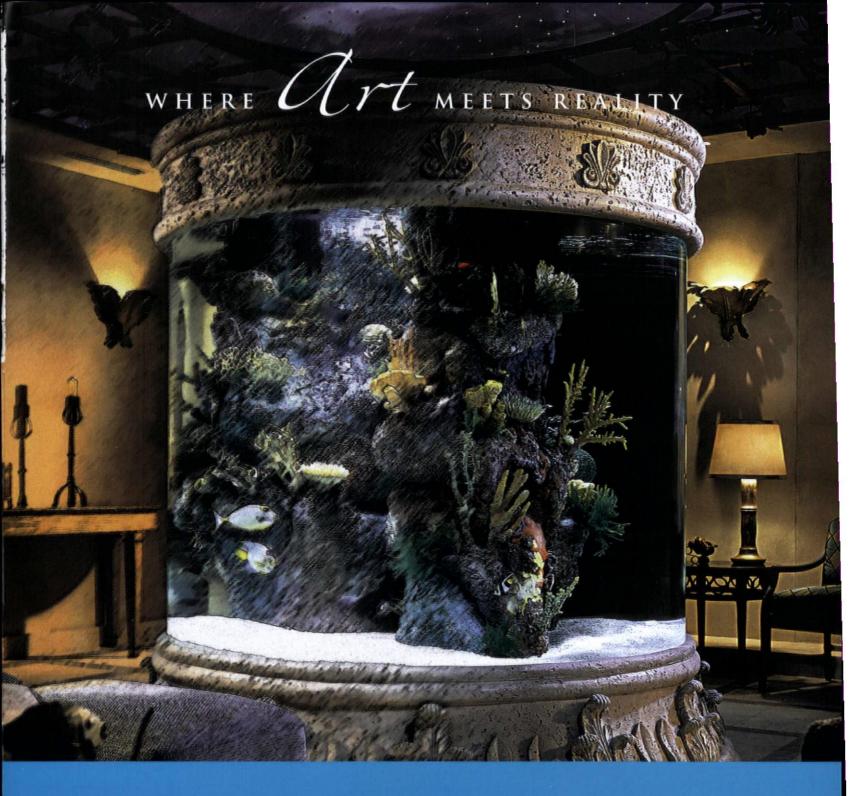
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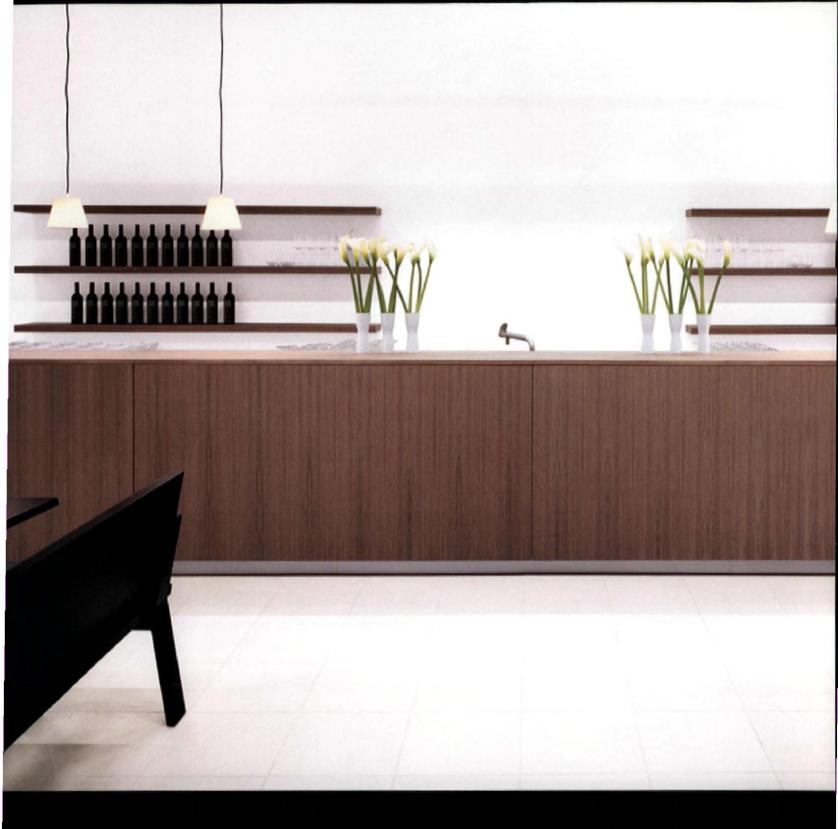
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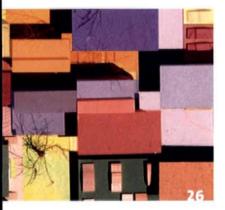
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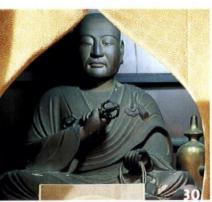
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## ARCHITECT









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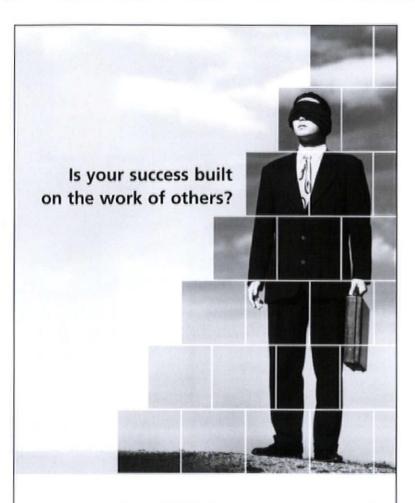
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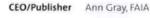
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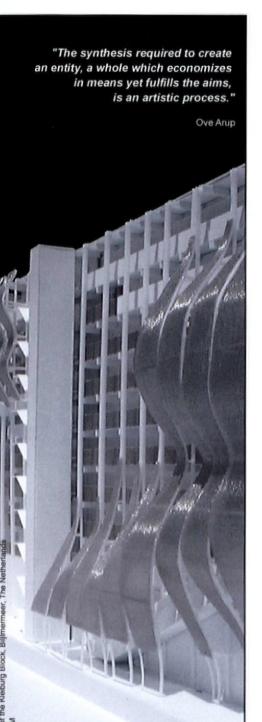
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**DAVID LE ROY** is an artist and entrepreneur living and working in Los Angeles. He holds a M.A. in Medieval Studies from the University of Toronto, in his native Canada.

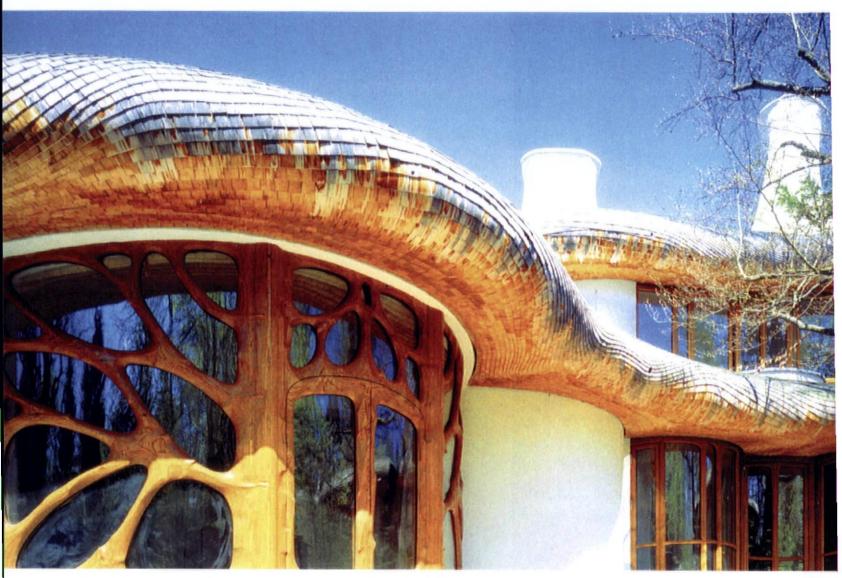
MORRIS NEWMAN, former editor of LA Architect, is currently writing about business, design and planning for numerous publications, including GRID, Landscape Architecture, Los Angeles Times, The New York Times and California Planning & Development Report. He lives in Studio City with his wife, LA Times reporter Sharon Bernstein, and their four children.

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MICHAEL WEBB was born in London and has lived in Los Angeles for 25 years. He is the author of over 20 books on architecture and design, including Modernism Reborn: Mid Century American Houses, new monographs on Ingo Maurer and George Nelson, and Brave New Houses: Adventures in Southern California Living. Besides reviewing books and exhibitions for LA Architect, Michael is a regular contributor to Architectural Digest, Architecture, the Architectural Review and Domus.



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## a letter from the editor

This issue of LA Architect focuses on influence, inspiration and exchange. The three are implicit in every project in every article in every issue we publish. But by treating them explicitly we're trying get at the processes behind the creation, and the means to the realization, of architectural projects. Thus, on the one hand, we consider how works of fine art infuse architects' work



with spirit and energy. Then, on the other, we uncover the means by which you can finance projects yourselves, as ad hoc developers, to get such inspired works built.

The exchange, of course, can go two ways. Kevin Starr's essay about houses of worship hints at this. So, while the liturgy of a faith defines a spiritual building's form, the structure in turn amplifies and reflects the faith of the congregation. Our investigation of the co-mingling of fashion and architecture shows the exchange quite clearly in the work of three architects who have designed their own clothing lines.

Underlying all of this is an unwritten article on the inspiration drawn from architectural magazines. I hope that we've provided you with some, as you certainly offer it to us.

Jesse Brink







Local firm NBBJ has been awarded the AIA National Honor award for its Telenor World Headquarters project, in Oslo, Norway. The vast complex is remarkable for the ways in which it deals with its own scale. Sunlight penetrates deeply into the eight wings and work areas are configured to serve teams numbering from 3, 30, 300 to 3,000 members. The nearby Oslo Fjord serves as a heat exchanger and natural ventilation is provide along the façade. In other NBBJ news, the firm recently relocated to Westwood.

#### **EXHIBITIONS AND EVENTS**

Architecture is woven throughout the UCLA Fowler Museum's show "Traces of India: Photography, Architecture and the Politics of Representation, 1850-1900." Yet its role is most curiously evoked in the section dedicated to India's World's Fair pavilions from the era, which presents the pavilions and traces their influence on western design. The show runs through July 3. UCLA Fowler Museum, 310-825-4361 or www.fowler.ucla.edu.





The historic Gamble House, in Pasadena, will host an interesting lecture on decorative metalworking, given by Clare Yellin, on April 13. The talk will focus on the development of the art during the Arts and Crafts movement, touching on the contributions of metalworkers such as Samuel Yellin (the presenter's grandfather), Frank Koralewsky and Oscar Bach. Contact the Gamble House, 4 Westmoreland Place, Pasadena, 626-793-3334 x10.

Go see what Los Angeles architects and designers have built for the city's non-profit community groups at the CITY WORKS "Communities Under Construction" show, hosted by the A+D Museum. The exhibit will be up from April 15 through July 1. A+D Museum, 8560 W. Sunset Blvd., West Hollywood; 310-659-2445 or www.aplusd.org.

### Conferences

Head to San Diego this April 22-25 to get a neurological perspective on architecture and interiors. The four-day "Art and Science of Human Habitat" forum includes numerous talks investigating human responses to the built environment and plenty of field trips to nearby sites, including the Salk Institute, the New School of Architecture and some "culturally responsive" housing. Contact the AIA National Committee on Design for details and registration: 202-626-7468.

The California Preservation Foundation and partners are hosting a statewide conference on preservation, held at the Presidio of San Francisco, from April 28 through May 1. The focus will be on the ways in which preservation can enhance communities both culturally and economically. Local preservation efforts will be toured as examples. AIA/CES credits are available. Call 415-495-0349 or visit www.californiapreservation.org to register.

#### PEOPLE AND FIRMS

Newport Beach's Wimberly Allison Tong & Goo, a firm specializing in hospitality, leisure and entertainment design, has promoted Paul Lyons, a seven-year member of the company, to Director of Construction Administration, and Monica Cuervo, who has been with them for ten years, to Associate.

The new CEO of Vitra USA is Guy Geier, an architect and planner who most recently served as principal at the New York office of NBBJ.

A triple-threat team of CSA Architects (Los Angeles), Barry Design Associates, Inc. (Los Angeles), and R. D. Olson Construction (Irvine) are finishing up renovations on four luxury suites at the Regent Beverly Wilshire Hotel. The suites are located on the topmost floor of the hotel's luxurious Beverly Wing.



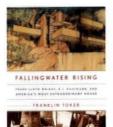
Los Angeles firm Johnson Fain has won its fourth significant master plan design competition In China, this time for a 52,000 acre area near Guangzhou. Within the valley site, the planning team created an urban scheme that embraces the surrounding hills as parks while also linking two nearby industrial areas.



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## Century of **Design**

#### Fallingwater Rising

(FRANKLIN TOKER. KNOPF, \$35 HC) ISBN 1 4000 4026 4

An engrossing account of how department store magnate Edgar Kaufmann came to commission a house at Bear Run, Pennsylvania, in 1934, and how Frank Lloyd Wright designed what was quickly recognized as an American classic. Toker, an architecture professor in Pittsburg, has spent 18 years studying the house and researching the archives, and he combines erudition with readability in a way few architectural historians can match. He explodes several myths—notably the romantic fiction that Wright deferred the design until Kaufmann was on the road to Taliesin-but the truth is as strange as any fiction. Wright might have died in poverty and obscurity like his mentor, Louis Sullivan, but for this commission, which carried the master forward to a final 25-year burst of creativity.

#### Glenn Murcutt: Buildings + Projects 1962-2003

(FRANCOISE FROMONOT, THAMES & HUDSON, \$65 HC) ISBN 500 34193 1

The author has updated her earlier monograph, expanding the introduction and adding ten projects from the past decade. More than ever, this is the one indispensable work on the Australian maverick who won the 2002 Pritzker Prize for Architecture, Murcutt's work combines the precision of Mies with the earthiness of the Australian homestead, and a quest for perfection with a passion to experiment. His houses are hand-drawn (he employs no assistants and has never used a

computer) and meticulously crafted from steel and natural materials. He is constantly teaching and lecturing around the world, yet refuses to use cellular phones or email. Clients wait years for the privilege of having one of his houses; Wright would surely approve.

#### Tall Buildings

(GUY NORDENSON & TERENCE RILEY, MOMA, NEW YORK/DAP, \$29.95 PB) ISBN 0870700952

The companion book to a MoMA exhibition guaranteed to stir a debate in Gotham, and induce envy in Los Angeles. The timing is perfect, following the impassioned public debate over SOM's Freedom tower on the WTC site, and the renewed competition around the world to build the tallest building. The authors analyze the technology and mythology of reaching for the sky, and illustrate 26 recent and unrealized examples (six in Manhattan, seven in Asia and eight in Europe). Svelte, sexy or silly—they all have the power to provoke and they point up the pervasive mediocrity of most urban skylines.

#### Charlotte Perriand: An Art of Living

(EDITED BY MARY MCLEOD, ABRAMS, \$65 HC) ISBN 8109 4503 7

This book is an invaluable companion to Perriand's autobiography (reviewed in the January-February issue). Architectural historians comment on the high points of her career as a designer, and the period photographs are fascinating, but one closes the book convinced that Perriand was a marginal

figure throughout her 70-year career, except during her collaborations with Le Corbusier in the late 1920s and with Jean Prouve in the 1950s. Only then was she able to create or refine-iconic furniture.

#### Bent Ply: The Art of Plywood Furniture

DUNG NGO & ERIC PFEIFFER, PRINCETON ARCHITYECTURAL PRESS. \$45 HC) ISBN 1 56898 405 7

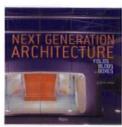
An engaging plywood-bound compendium of inventive icons—mostly chairs—from Thonet to Gehry, by way of Aalto, Breuer, Eames and, of course, Perriand and Prouve. The authors recount the history, explain the process, and illustrate the achievement of designers in bending plywood over the past century.

#### LA's Early Moderns: Art, Architecture, Photography

(MCTORIA DAILEY, NATALIE SHIVERS, MICHAEL DAWSON, BALCONY PRESS, \$34.95 PB) ISBN 1 890449 16 4

A bold attempt to synthesize the work and the interrelationships of LA's prewar avant-garde. The achievements of the architects have been acclaimed worldwide, and are still easy to see; most of the artists and photographers have slipped into oblivion. The biomorphic abstraction on the cover of this dense, handsome volume recalls Arts + Architecture, the magazine that brought these and other progressive tendencies together in the 1940s and '50s. For lack of such publications, the free spirits of LA are unable to exert lasting influence and reach the wider audience they deserve.













#### Richard Meier

(KENNETH FRAMPTON, ELECTA/PHAIDON, \$95 HC) ISBN 1 904313 13 2

A Rolls Royce of monographs: stately, magisterial and impeccably crafted, like the work of its subject. It features highlights from a fortyyear practice in pictures and line art, with minimal text. The consistency of invention is impressive if somewhat intimidating. The sweeping baroque curves of the Jubilee church in Rome and the Gehry-esque canopy for an unrealized music shell in Bethel, NY, provide relief from the severe orthogonal geometries. However, the unspoken message of this compendium is that of Mies: "I don't want to be interesting, I want to be good."

#### **Next Generation Architecture:** Folds, Blobs & Boxes

(JOSEPH ROSA, RIZZOLI, \$45 PB) ISBN 8478 2573 6

One imagines that Meier would cast this book aside, even stomp on it in fury, for it glorifies the Dionysian spirit in opposition to his embrace of the Apollonian. Projects by 30 firms are illustrated, and a few-Neil Denari's I.a. Eyeworks, Foreign Office Architects' Yokohama Port Terminal, and Asympote's Schipol Airport pavilion among them-have been built, but most will remain in the architects' computer files. Blob is too meager a word to describe structures and environments that were, perhaps, designed for a parallel universe.

#### The State of Architecture at the Beginning of the 21st Century

(EDITED BY BERNARD TSCHUMI & IRENE CHENG. MONACELLI PRESS, \$29.95 PB) ISBN 1 58093 134 0

Last year, Bernard Tschumi invited sixty of the world's leading architects and theorists to Columbia University to discuss the future of architectural practice. Here the editor has ruthlessly culled the transcripts from that event: Zaha Hadid is given two paragraphs on the issues of movement and porosity; the prolix Rem Koolhaas has two pages to discuss the evolution of his design for the CCTV building in Beijing. Both are gems of pertinent observation. One wishes that brevity were more in fashion and that the rest of academia could resist the impulse to bore the pants off everyone outside its walls.

#### Vienna: New Architecture 1975-2005

(AUGUST SARNITZ, SPRINGER VERLAG, \$35 PB) ISBN 3 211 00640 0

Thirty years ago, when I first explored Vienna, my guide was Sarnitz's survey of his native city, organized by district, with succinct descriptions cued to legible maps. As I recall it was in German, a language I barely comprehend, but pictures bridged the linguistic divide. It was enlarged, updated and translated a few years ago and that's the volume that will take me back to the city of Adolf Loos and Otto Wagner. Now, as a bonus, this erudite historian has surveyed the latest wave of architectural expression in Vienna, and I know I have to go back soon.

#### 1000 Architects

(IMAGES, \$20, 2 VOLS HC) ISBN 1 876 90791 6

This is a brave attempt to create an international directory of leading firms, each represented by a paragraph of text, a selection of pictures and essential contact information. Inevitably, there are glaring omissions-Meier and Murcutt, Hadid and Herzog de Meuron, Isozaki and Rogers-are among the most obvious, and architects are listed

inconsistently, by first or last name. But let's be forgiving. This is the first attempt at something no other publisher has had the courage to try; it was done on a shoestring; and it's amazingly eclectic and inclusive. It's a venture to be applauded and supported by the architectural community: one hopes the firms that couldn't be bothered to respond last time—and many other talents—will participate in the next edition, to make this an indispensable resource.

#### Art Deco 1910-1939

(EDITED BY CHARLOTTE BENTON, TIM BENTON & GHISLAINE WOOD. V&A PUBLICATIONS, \$50 PB) ISBN 1 85177 388 6

If you crave ornament, this is the visual equivalent of a year's supply of chocolate truffles. The Victoria and Albert Museum published it as a companion to the landmark exhibition presented in London last summer, which will tour to the San Francisco Museum of Fine Arts (March-May) and then on to Boston. The title is misleading, since Art Deco drew inspiration from ancient Egypt, the Maya, and Africa, more than from the decorative movements that preceded it. The authors confirm that the movement had its birth in the 1925 Paris exhibition and flourished through the late 1920s and 1930s. No surprises there, but the range of imageryof objects and architecture from around the world—is intoxicating. San Francisco should be as exciting a place to visit this spring as it was in the Summer of Love.



## Capturing Color

As recently as fifty years ago, milk paint was widely used in homes and on furniture. These days it is seeing a small resurgence, largely because, unlike oil-based or latex paints, it is completely non-toxic. Besides being (ecologically) green, its subtle flat hues provide a chance for spatial experimentation — without reflections familiar depth



cues are lost. Those shown here were formulated by Porter's Paints in Waterloo, Australia. They are distributed locally by Sydney Harbor Paints, 213-228-8440.

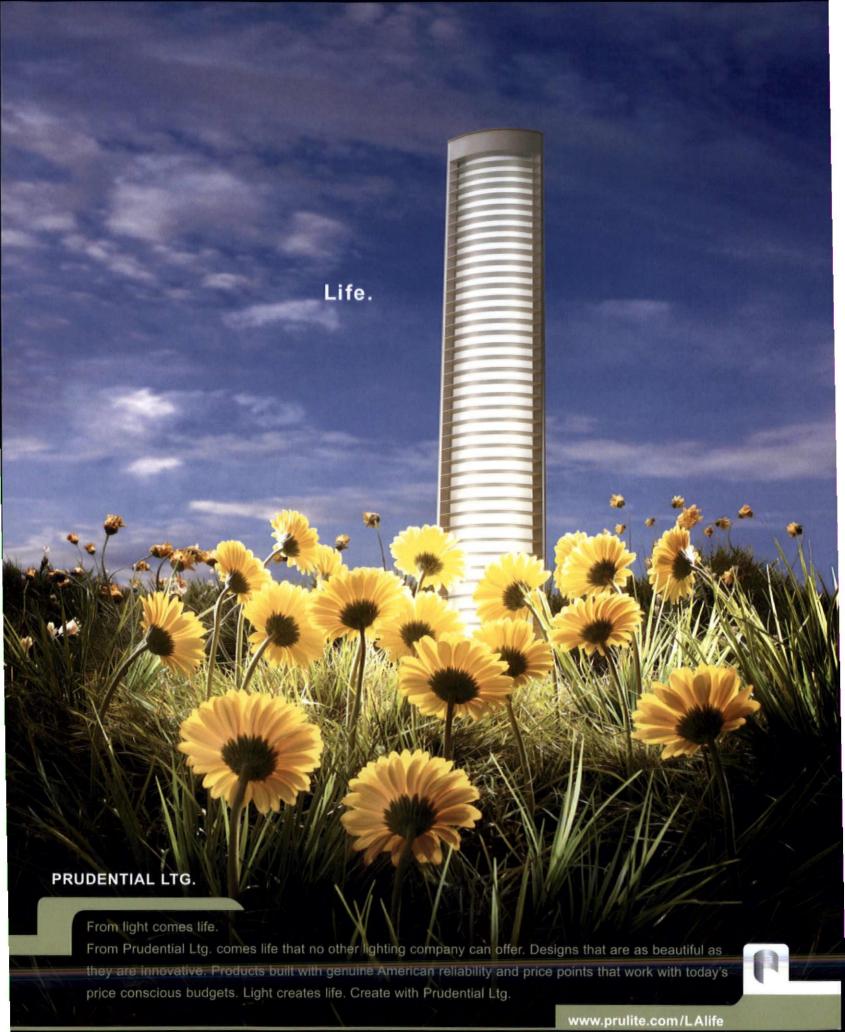


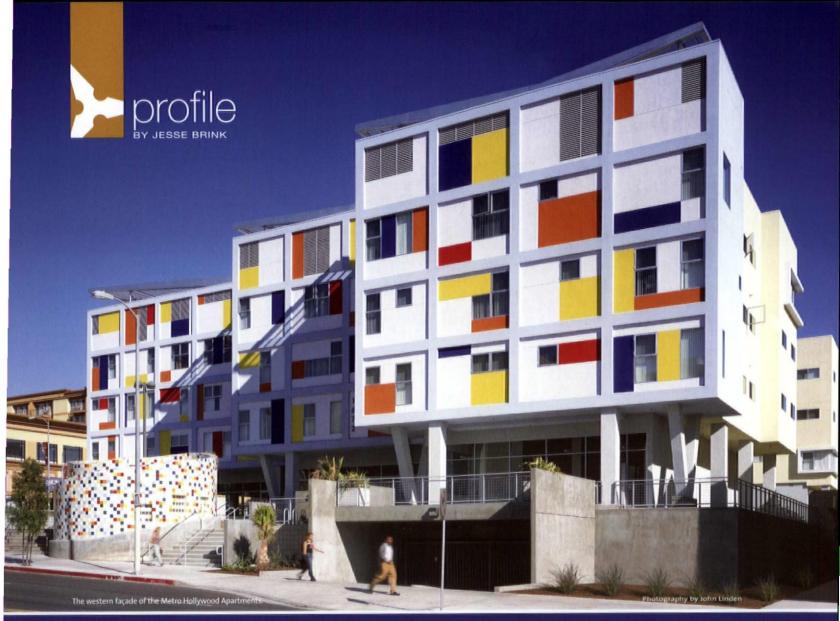
Cooled lava is probably not the first material you'd think to specify. But consider: it's light, it's strong, it's highly workable and it takes color beautifully. Moreover, the craftspeople at Pyrolave somehow manage to make the stone look and feel soft and warm. The tough enamel glazes they apply, thick as icing, are available to match any color sample you provide. Contact Michel Lambert of Clovis Collection, 310-319-6104 or visit www.pyrolave.com.



Gone are the sickly green buzzing fluorescents of days past. Westinghouse Lighting Corporation's new Nanolux line offers the smallest and most colorful compact fluorescent lamps in the world. Coming in red, blue, green, yellow and white, the bulbs are flicker-free and waterproof for both interior and exterior use. The California Energy Commission highly recommends fluorescent bulbs, with their significant energy savings and extremely long life, for lights that are on for an hour or more each day. www.westinghouselightbulbs.com







## Metro Hollywood

→ 6:14 p.m. Driving south on Los Feliz, just before it crosses Hollywood to become Western: The Metro Hollywood Apartments have dematerialized. The pale blue stucco fades into the darkening sky, leaving the four yellow window bays to float above the street. -> Nine hours earlier, driving north on Western: The blue of the west wall is brilliant, this time echoing the sunbright sky. - A few days before, this time driving east on Hollywood around midday: The building's many red, yellow and blue color panels stand out, evoking an unmediated exclamation, "COLOR!" I've never approached the intersection from the east, but you get the point: There's a new building on the corner of Hollywood and Western that is dynamic, almost alive, in its chameleon-like mutability. What is more, it's low-income housing.

The Metro Hollywood Apartments mark Phase II of a housing block developed by McCormack, Baron, Salazar. The firm went into partnership with the city to develop the lot along Hollywood, between Western and Carlton Way, into a "transit village" that would integrate 60 units of affordable housing, childcare, 10,000 square feet of commercial space and transportation (a Metro station lies beneath the lot). Kanner Architects was originally brought in to do planning studies to investigate how the building should coexist with the two subway portals that rise up from below. The developer, particularly partner Tony Salazar, liked their initial work enough to keep them on to do the actual building. Kanner's office had had previous low-income housing experience, with the Harvard Apartments and other projects, but in large part it was his designs that clinched the job. Yet this was McCormack, Baron, Salazar's first modern building—Phase I of the project, sitting just to the south, looks like so many typical infill townhouses. That something more dramatic resulted the second time around can be credited to individuals working within the MTA, the Hollywood CRA, the developer's firm and, of course, Kanner Architects.

Stephen Kanner notes that, from the beginning, everyone involved wanted this project, with its lofty goals and prominent location, to be a showcase. After all, what could be better for Los Angeles than attractive, urban-density affordable housing with childcare and usable public transportation? Thus there was strong teamwork throughout, of particular value when it came to challenges such as building on top of a subway station and convincing a community to accept a unique new building into its midst. The result is by most accounts successful. The building integrates well with

The walls facing the inner court are colored to blend with the neighboring buildings.





The crisp, clean apartments are well-windowed for pleasant views

the subway and the surrounding city. The low walls around the main portal have become one of those rare places in Los Angeles where one sees people sitting outside. The apartments-all but three of which were occupied within weeks of the building's completionare spacious, well-lighted and functional without being institutional. The varied window placement makes each unit feel unique and frequently offers interesting views of the cityscape. That one resident complained that he was allowed only one parking space shows, sadly, that you can pretty much carry an Angeleno to a subway train and they'll refuse to use it. Tony Salazar says that he stands on the corner and solicits the opinions of passersby regarding the building: "Some love it. Others, maybe the more conservative ones, don't like it so much. But everyone wants to live there!"

Kip Rudd, of the Hollywood CRA, proudly refers to Hollywood and Western as "our color corner." Which is exactly what those more conservative pedestrians didn't like. One architect referred to the building as "that McDonald's." At the very least he could have said, "that In-n-Out," since that was actually a Kanner design. But either way the slur contains an interesting point: Other than fast food joints, there are few other vibrant urban color-references to

make. Our city is drab, our palette muddied. We are surrounded by so-called neutral tones that are in fact sickly and oppressive. Color, I would argue, is a quality of life issue. Describing his aesthetic intent for the Hollywood Metro Apartments, Kanner says, "We wanted to maintain a spiritedness at a low cost per square foot. So we combined a few elements like the colors and the stock windows to create a sense of variety." It is no accident that his palette lifts only the strong, lively hues from the MTA portal tiles. The color themes continue into the halls, to individualize each floor, but stop at the apartment doors. Inside each unit is truly neutral: uniformly white, not cream or

#### **COLOR IS A QUALITY** OF LIFE ISSUE.

beige or any other off-white that would suck the light and life out of a room. Driving past the building every day, I've come to greatly appreciate the life and variety that color imparts upon this building and its corner. Hopefully it, along with the recently recognized Centro del Pueblo, is indicative of a splendid new era. 🖫



#### Apprentice in the Sun—Patrick Tighe, AIA

For Patrick Tighe, architecture is art, if only with a different palette of materials. A painter who left brushes behind, he wields a trained eye with scientific curiosity. Intrigued by the process of artistic creation, he keeps a copy of Marcel Duchamp's *To Have the Apprentice into the Sun* near his studio computer. It is not a visual reference, but rather a touchstone for how he works.

Like Duchamp, Tighe is fascinated by movement—both spatial and intellectual. Tighe combines these forms of movement, as did Duchamp, into bold conceptual elements that power and define his work. Every project Tighe undertakes becomes a new piece in the forward-moving puzzle of his career. Each is a catalyst, building on what he has learned, leading him, like the apprentice, to a destination at which he has not yet arrived.

For an 1,800-square-foot painting studio, master suite and loft in the Hollywood Hills, the initial move was suggested by the client. Recalling Brigitte Bardot alighting the podium of Casa Malaparte in *Contempt*, he requested a

dramatic stepped rooftop terrace. Transforming the idea of destination into a sense of journey, Tighe expanded the notion of procession into the architecture itself.

The studio is conceived in ascending progression. From earth to sky, framed views expose the power of the site. A glazed gallery connects the main residence to the studio. It flows along a river pebble pathway bordered by a low concrete wall and fountain trough. From alluvial stone and water, the studio expands with the upward movement of the landscape, its massing reflecting the surrounding mountains. The double-height space is suffuse with indirect northern light, while a 20-foot cedar tongue-and-groove rolling door opens to a direct view of the Griffith Observatory and hills to the east. From the studio, the upward climb continues into the loft, the tight stairway visually forcing the eye higher. The mature trees on the site are visible through the storefront glazing at either end, building anticipation for the final destination. The loft opens onto a deck, accessing a grand exterior stair of pre-cast concrete planks. Cresting the stairs, a terrace offers the extraordinary views—the Hollywood Hills, Griffith Observatory and the major icons of Los Angeles in a sweeping panorama. Rising into the sun, you remain in contact with the earth, the building grounded solidly beneath your feet.

Tighe makes the journey look easy. It is not. Intense labor has gone into achieving the effect. As he observes, "on an upward climb you don't just arrive—it takes time to get there." Enjoy the journey into the sun. You learn a lot along the way.

FIRM: Tighe Architecture

PROJECT TEAM: Mike Yee, Jason Yeager, Joe Dangaran, David Orkand, Jeff Buck, Rene Tribble

CONTRACTOR: Michael Eaves, Maeco Construction

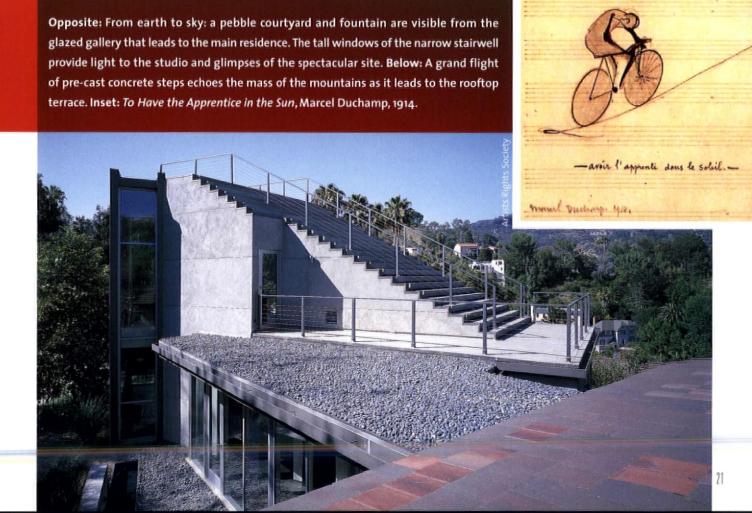
STRUCTURAL ENGINEER: Chris Peck,

PE C.M. Peck Consulting

CUSTOM FURNITURE AND METAL FABRICATION:

PHOTOGRAPHY: Art Gray

LANDSCAPE CONSULTANT: Barry Sattles





#### Boundary Layer-Eric Rosen, AIA

With a sculptor's background, Eric Rosen defines his work in terms of form, texture, light and shadow. Incorporating these elements into the context of a building site is the goal of his architectural practice. Rosen begins each project by questioning the site—to find out what is there, and discover what is there that nobody yet sees. In this he shares an affinity to the landscape artist Andy Goldsworthy.

Both Goldsworthy and Rosen are intrigued by ability of a space to simultaneously define and be defined by our experience of it. Rosen explains the concept with reference to John Cage's infamous composition 4'33". During this performance of four minutes and thirty-three seconds of silence, the audience is forced into a new way of thinking-to question whether they are spectators or, in fact, participants. At root, the question addresses our individual sense of boundary. At what point do we move from one state to the other? Good architecture, according to Rosen, creates exactly this sort of tension. It gives us a unique experience of a building. If nothing is experienced, the building is a failure. Boundaries exist to be addressed or crossed, but ignored at our peril.

In planning a 6,000 square foot residence in suburban Nashville, Rosen's study revealed a history of boundaries, traced into the landscape as the circular rings of the city's expansion. In response to this urban dendrochronology, which, like one of Goldsworthy's walls is defined yet always changing in relation to us, Rosen conceived the residence as a new point of demarcation between the city and the country.

The stone façade of the dwelling, which faces the street, reads as a monolith. The entry is hidden from view. But the façade erodes as it wraps around the house. It becomes a plinth, opening to the courtyard, which provides direct communication between the interior of the house and world beyond. The wall facing the courtyard responds to the site quite differently from the fortress-like entry façade. Here, the glass-walled breakfast room is placed outside the massing of the house, as Rosen removes the dwelling from the city, extending it into the country.

As the residence becomes a threshold between the civilized and the natural, and by extension, the communal and the private, it also establishes a tension between containment and resistance. The tension is carried into the interior by the spatial division of rooms and dramatic fenestration. The master bedroom, which is connected to the living room by a sculptural ceiling piece, is in turn separated from it by a long sky-lit gallery—another boundary. As Rosen observes, "a boundary can be hard and opaque as stone, or have distance and be as thin as air. As our reading of the boundary changes, so does our reading of the places it defines."

The greatest test of boundary, however, was reserved for the neighborhood planning council. Would they approve a modernist home in a community of traditional colonials? Their decision was unanimous. Nothing else could possibly be there. The building was perfect for the site.

FIRM: Eric Rosen Architects

PROJECT TEAM: Eric Rosen, Veit Kugel, Bob Hsin

CONTRACTOR: The Hilton Company

PROJECT REPRESENTATIVE: Tom Bulla,

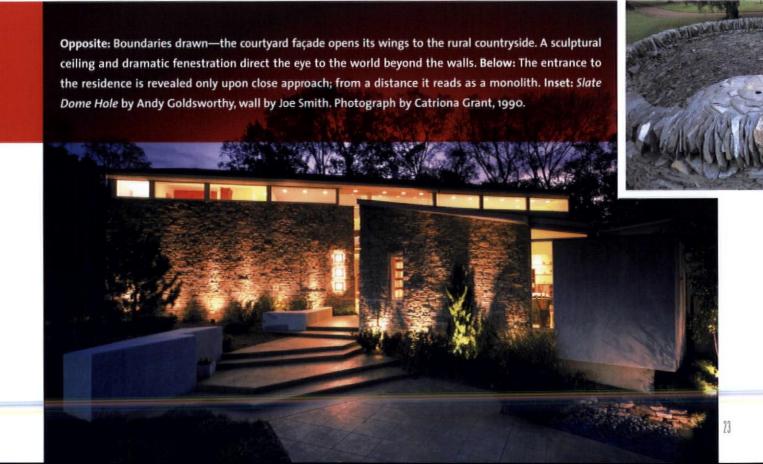
Bulla Associates Architects

STRUCTURAL ENGINEER: Phillip White,

Phillip White Engineering

PHOTOGRAPHY: Erich Ansel Koyama

LANDSCAPE CONSULTANT: Calicott and Associates





#### Through-Going Line—Katherine Spitz, AIA

Ancient cultures tell us that art, architecture and landscape were once united in symbolic and powerful ways. From the Serpent Mounds of Ohio to the temples of Delphi, harnessing the power of the landscape has required not just the control of an architect, but also the vision of an artist. By not imposing obvious forms—like the way a bouquet of flowers might be completely random yet strikingly beautiful, the best landscape design intensifies our experiences, bringing alive what landscape architect Katherine Spitz calls "our sense of the order in disorder."

Finding this sense is the key to Spitz's design approach. As part of the effort to transform a bleak 128,000-square-foot parcel in the southwest corner of Los Angeles' Exposition Park, Spitz and her team explored ways of creating visual experiences with unexpected compositional order.

Addressing the vast expanse of Los Angeles, which looks and feels much the same everywhere, the park is intended to give visitors a sense of location and identity—a physical and cultural compass to orient them within the formless city. The circular plaza at the heart of the park

is the compass itself. A map of Los Angeles is inscribed into the plaza paving, oriented to the cardinal points. Aligned to the map are four cultural "icons." These door-sized panels direct the viewer's gaze toward city landmarks, cut as silhouettes into 3/8-inch stainless steel. A verbal description of each landmark is inscribed on the concrete panel base. Extending location from the immediate to the universal, a concrete solar tower to the south casts shadows aligned to astronomical events such as the solstice, denoted on the plaza paving.

Having established the project's theme of identity, and attending to the other more prosaic necessities of chess tables near the senior center and playgrounds by the soccer fields, the question remained as to how to best incorporate the circles of the compass into the grid of the city. Taking a cue from the master of disordered order, Wasily Kandinsky, Spitz set about playing with circles that were not centrifugal, and lines that were not true.

Incorporating an existing grand allée of trees by landscape architect Peter Walker, the park is entered via a small plaza, designed to accommodate a bus stop. From here paths radiate like the swirl of the cosmos, linking the corner of Martin Luther King Boulevard and Vermont Avenue to the compass of the main plaza, and round about to the nearby swim stadium and other park facilities. The circulation is developed to alternatively hide and reveal the journey ahead. The broad gentle curve of the main paths can be seen, but not the sharper curves of the plaza. The plantings, often the main element of landscape design, play a lesser role to the spatial organization. The choice of vegetation is simple, with an emphasis on durable, long-lived species, to provide shade and visual interest, and to ensure easy maintenance.

At present, the park is unbuilt. Let's hope that the most mutable and unexpected element of all—public funding—is found to complete this spectacular project.

EXPOSITION PARK MASTER PLAN ARCHITECTS:

Zimmer Gunsul Frasca Partnership

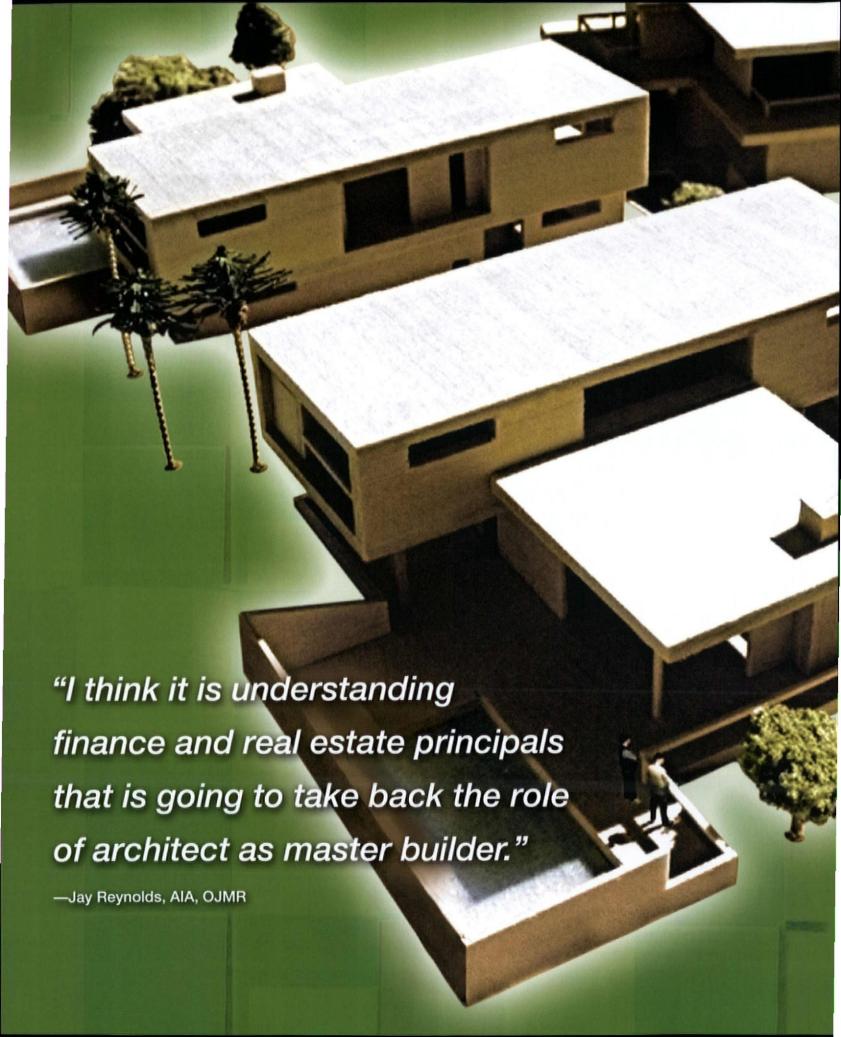
LANDSCAPE ARCHITECT CONSULTANTS:

Katherine Sptiz Associates

PROJECT TEAM: Steve Lecap, Claudia Carol, Jessa Chisari, Holly Harper

DIGITAL RENDERINGS: Steve Lecap







### ARCHITECTURE AND...

# by Morris Newman

Architects who cross the traditional divide between art and commerce find themselves enjoying the process, the power and the profits of being (gasp) developers.

#### MARK LEE AND SHARON JOHNSTON FOUND

themselves in a classic architect's dilemma last year. Their client for a hillside house in Pacific Palisades had decided not to build the project, but instead sell both land and design as a package. Rather than leave the project to fate, the architects decided to do something bold: buy back the project and build the house themselves.

"We simply put together a group of investors," says Lee, a principal of Santa Monicabased Johnston Marklee & Associates. "We had designed lots of single-family homes, so we felt we understood the market. But we thought it better to get our feet wet [as developers] with a small project."

And with that, Johnston and Lee joined an increasing number of architects who are venturing into the once-unfamiliar role of real estate developer. The move is hardly unprecedented. John Nash, the Regency-era architect, was a developer; while a generation ago, John Portman both designed and built Peachtree Plaza in Atlanta.

Still, architects have long held themselves aloof from development, either because the traditions of the profession discouraged combining the roles of form giver and project owner, or because architects saw themselves

as artists first and foremost, or because architects simply did not understand real estate.

Yet there are both idealistic and business reasons why architects might consider development, according to Larry Scarpa, AIA. "I was interested in having an impact on the bigger picture," says the principal of Pugh & Scarpa, who also heads the non-profit lowand moderate-income homebuilder known as Livable Places.

In investigating the thorny art of nonprofit home building, he quickly began to understand why the architecture was so bad in the field. Discouraged by complex requirements and conflicting demands from multiple lenders, "good people can lose sight of their vision and become concerned just with producing the maximum number of units."

Livable Places streamlines this process, putting the money, and thus control of the project, in the hands of the designers, so that they can produce "well-designed environments for disadvantaged people." The non-profit currently has four projects under development.

Stephanos Polyzoides, a principal of Moule Polyzoides, saw the advantage of control and realized that being a developer "was a very natural extension for us as urbanists."



## "...design has monetary value... And being the developer [makes for] a healthy dialogue between design intent and material cost."

- Mark Lee, JOHNSTON MARKLEE & ASSOCIATES



Discouraged by the lack of housing types between single-family homes and highdensity apartment complexes, he and partner Elizabeth Moule, AIA, decided to build 10 units of courtyard housing at the rear of their Wallace Neff-designed studio in Pasadena.

Far from making him more conventional, Polyzoides claims being a developer has "radicalized" him. "The reason why most work looks like hell is that developers omit the architecture from a development proposal," he says.

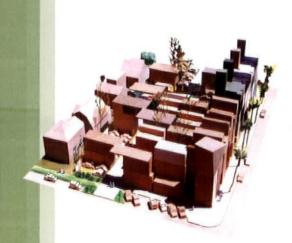
The experience of being a developer has both increased his confidence and deepened his humility, according to Polyzoides. "When you have something to sell of superior intelligence," he says, "you are not going to lose your shirt." At the same time, "We were absolutely humbled by the force of the market, and humbled by the realization that people and their needs matter immensely-not just the architect's notions of form."

Notions of quality also come into play. Architect-developers may not choose to cut costs in the same way as typical spec developers, according to Mark Lee. Cost control, he says, is "not always the bottom line that drives the decision-making process. Our design has monetary value...And being the developer [makes for] a healthy dialogue between design intent and material cost."

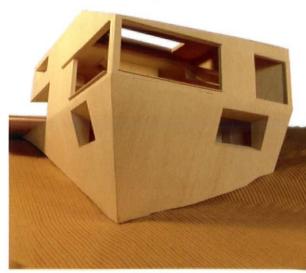
Architect Johannes Van Tilburg, FAIA, had had plentiful experience working for developers, and found he has an appetite for the sometimes-tortuous process of real estate development. "I like the whole thing: getting the financing, getting the entitlements, designing the project, building it, finding tenants for it."

Tilburg has designed two small office buildings, a mixed-use retail-and-residential building and a five-unit condominium complex, all in Santa Monica. He says his Dutch heritage had a lot to do with the desire to build for his own account. "In Holland, ownership is a highly valued cultural trait," Van Tilburg says. "I remember my father visiting me years ago and asking me, 'Are you still paying rent?"

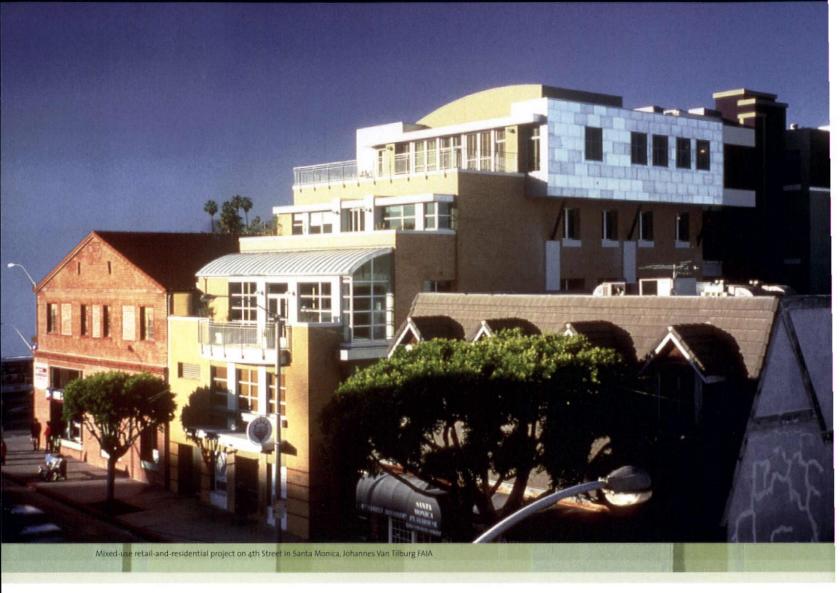
Unlike some architects, Jay Reynolds, AIA, principal of OJMR, has been thinking about real estate development since graduate school. When studying for his Masters of Science degree in Urban Design at Columbia University, "I had Kenneth Frampton for theory of architecture and the rest of my courses were in real estate," he recalls. "My architect buddies would look at me and say, why are you doing that?"



Avenue 24 affordable-housing development by Larry Scarpa, AIA, for Livable Places



Model of hillside house, Johnston Marklee & Associates



"When you have something to sell of superior intelligence, you are not going to lose your shirt."

-Stephanos Polyzoides, MOULE POLYZOIDES

"I think it is understanding finance and real estate principals that is going to take back the role of architect as master builder, and controlling their destiny and controlling the built environment," Reynolds says.

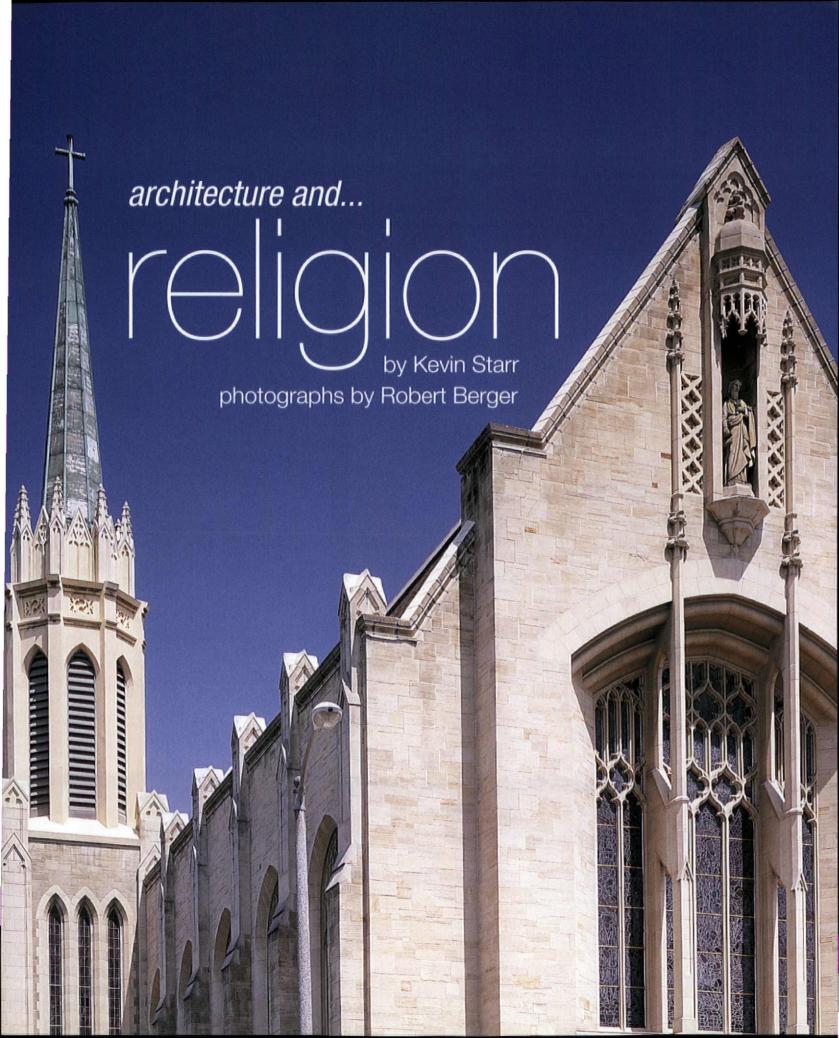
Impressed by the market for relatively modestly-scaled Modernist housing in Palm Springs, Reynolds undertook a market analysis, which he then presented to a pair of developers. The three formed a development business, and are currently building 16 units of high-density, single-family housing known as 2801 South Palm Canyon.

Working at the largest scale of development is Jon Jerde, who is negotiating with the City of Sacramento to develop a mixed-used neighborhood and 4,400 dwelling units. His canvas is one of the most vexing environmental problems in the region: the 250-acre former Union Pacific rail yards. Described as the country's largest urban brownfield (i.e. a

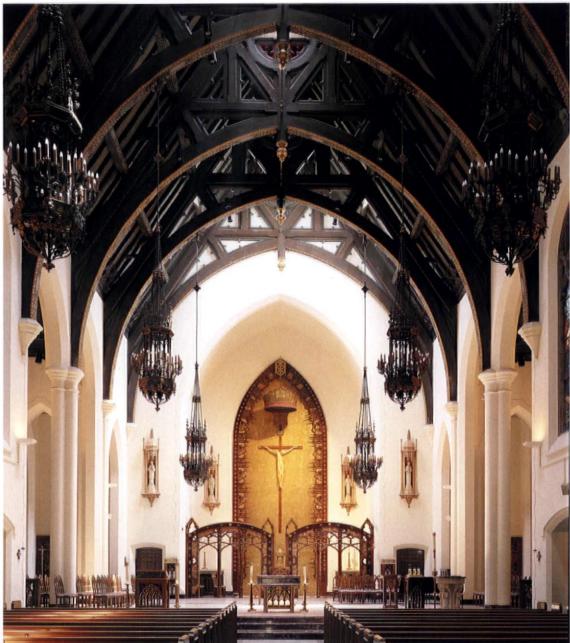
contaminated and vacant site), the former rail yards are a linchpin in the future expansion of the downtown area.

Jerde says becoming a developer is a logical progression for a developer's architect. "As a person who has been in the architecture business for so many years, my world has been in development," he says. Moreover, Jerde claims he has a larger vision than nonarchitectural developers. "My vision of places is bigger than just architecture or projects, and I think I can build it at a larger scale that most other people."

If some architects are so confident as developers, why don't more follow their example? Van Tilburg has a waspish answer: "If the building does not turn out well, they have nobody to blame but themselves," he says, "They can't say, 'The developer made me do it."







The city, urban historian and theorist Lewis Mumford reminds us, had significant origins in the shrine. In ancient times, places of worship were strategically sited, and long before the city itself evolved, such intensified places of worship developed a degree of usage and significance that can only be described as pre-urban.

Not only were these shrines busy places en route to becoming cities, they were also localizations of transcendent identities that helped unify worshippers into a growing matrix of common identity, values and folkways.

Thus the ancient shrine, like irrigation works, citadels and granaries helped create the spatial vocabulary and built environment of urban civilization. Down through the millennia, this connection of the city to the shrine remained constant, whether we look to the ziggurats of Mesopotamia, the temple cities of Egypt, Acropolis-centered Athens, Pantheon-centered Rome, the cathedral-centered cities of medieval Europe or the splendid churches of the Baroque city.

Not only did the shrine help form the city, it helped as well to shape the shared public identity, hence the politics, of early urban civilization. When our ancestors gathered together in places of worship, standing side by side before the shrine, they experienced a sense of shared identity that went beyond family, kinship, or tribe. The shrine was helping

ABOVE & RIGHT: Our Lady of Lourdes by Leslie G. Scherer

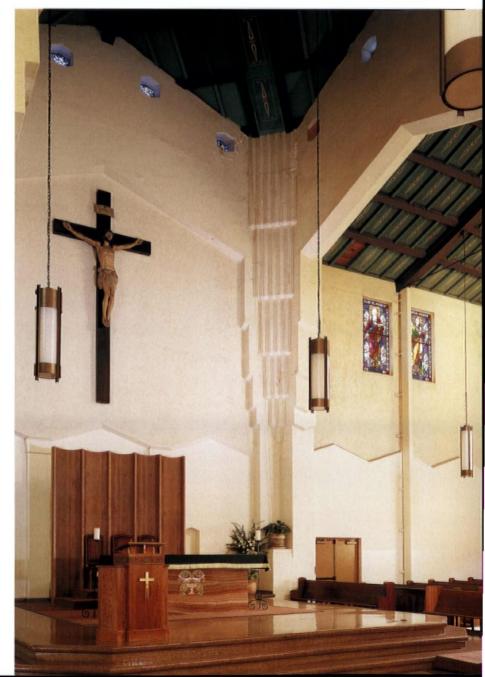
them to deal in a more sophisticated manner with the seen as well as the unseen world. From this perspective, the shrine was an early instance of politics, whose very name derives from polis, the Greek word for city. So, too, did the shrine, via its festivals and liturgical cycles, engender literature, especially the drama. Hence, the tragedies of ancient Athens, together with the re-birth of the drama from medieval Christian liturgical cycles.

All this-at first glance-might seem rather remote when considers the city of Los Angeles. After all, it is in so many ways-or so they tell us the very essence of the a-historical, present-tense city, set down on the

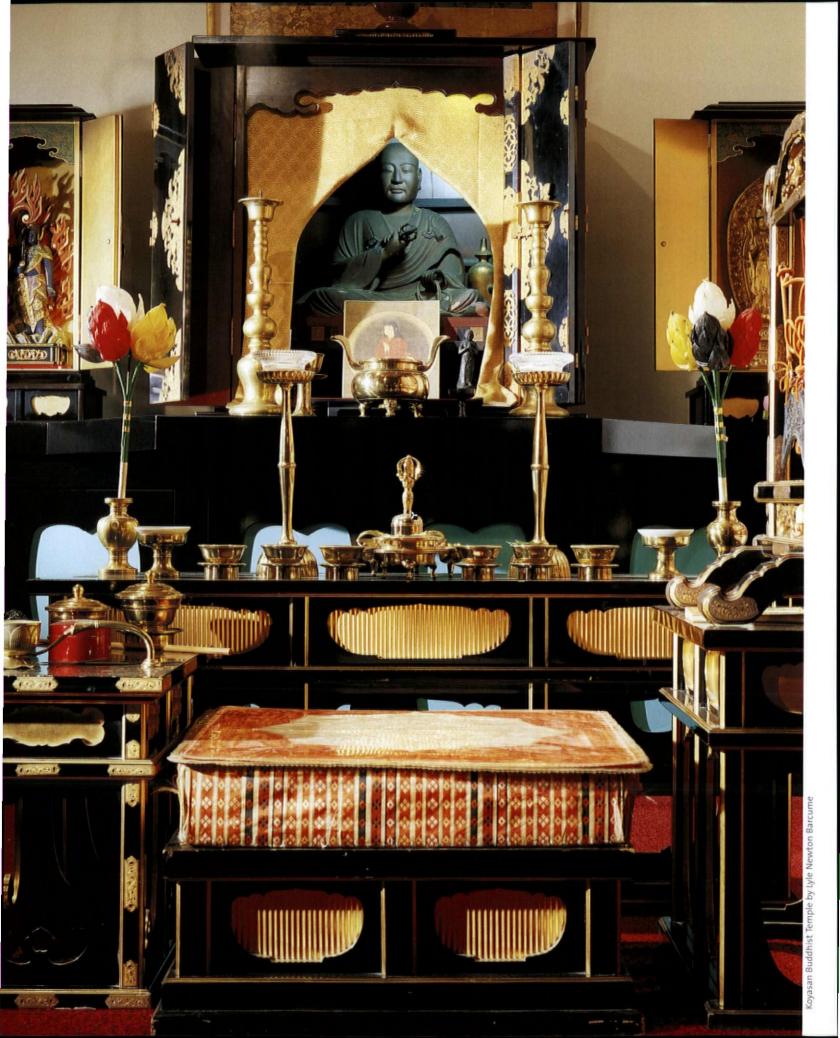
### "Not only did the shrine help form the city, it helped as well to shape the shared public identity..."

southern shore of California by forces unknown, activated by a rage for the here-andnow and a sense of devouring futurity. Yet the very naming of Los Angeles by Roman Catholic Spain in honor of Mary, Queen of the Angels, suggests the relevance of the shrine in the founding of this city in September 1781, as does the church established immediately adjacent to the first plaza. Spanish Colonial cities established under the Law of the Indies (and Los Angeles was the only city in Alta California to have such foundations) were intended to serve the salvation and well being of the first settlers and those who followed in both the sacred and the profane aspects of life. At the core of Spanish Colonial Los Angeles, then, was a religious motivation and a shrine.

In later years, as Los Angeles became Mexican, then American, and in our own time at once Mexican again and a world city, an ecumenopolis, the shrine persisted, flourished and diversified itself as the great religious traditions of the world arrived in the

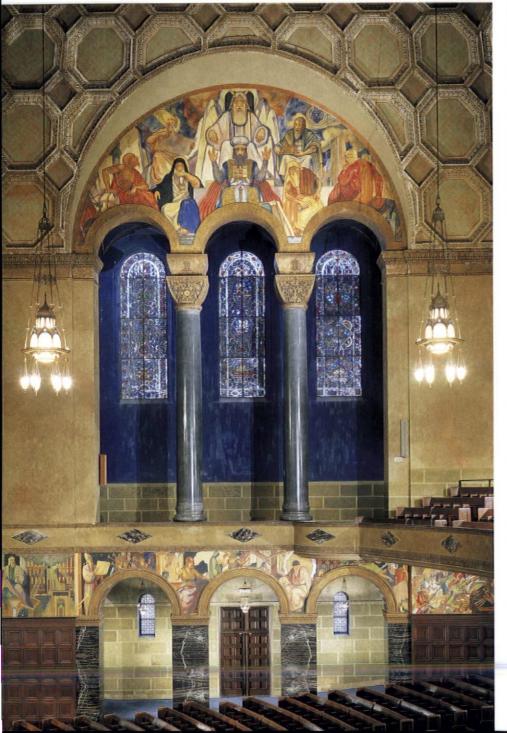






city. A Catholic city in the Spanish and Mexican eras, it remained Catholic through the American era, but not exclusively so; indeed by the turn of the century some 300 spires, the majority of them Protestant, were rising into the skies of the metropolitan region. By the 1920s, Los Angeles could have been fairly described as a significantly Protestant place. By the mid-1940s, it could be fairly described as an epicenter of Jewish faith and culture as well. Also flourishing was Orthodoxy in its various polities, and other religious traditions arriving from Asia and the Middle East.

Looking at these houses of worship, we encounter a roll call of the great architects and architectural traditions of a city that is increasingly being recognized for the quality of its architectural design. From this perspective, the peoples of the world were bringing to Los Angeles not only their religious traditions but their architectural traditions as well. Even if we do not belong to one or another of these places of worship, we can respect the force of tradition and, of equal importance, the forced of faith, hope and





ABOVE & LEFT: Wilshire Boulevard Temple Congregation B'nai Brith by Edelman & Barnett, in association with Allison & Allison

#### "From these buildings reverberate a composite and ecumenical prayer that we can almost hear ... "

charity—that have gone into the making not only of these sacred spaces, but also the large city that nurtures and sustains them. True, Los Angeles is about getting and spending, but what city is not? True as well: Los Angeles can be, and has been, a place where men and women have kept alive the great faith traditions of the human race. Here in the City of Angels the transcendent has not been entirely forgotten. We can almost sense as a palpable, physical presence the in-gatherings of multiple faith communities for the purposes of worship that have occurred in these shrines across the decades. From these buildings reverberate a composite and ecumenical prayer that we can almost hear, like the distant music of a choir of unseen angels. Life is holy, and so is the city that enhances and nurtures life, that makes men and women (as Aristotle tells us) more human by bringing them together.

This article is excerpted from "Sacred Spaces: Historic Houses of Worship in the City of Angels" by Robert Berger (Balcony Press, 2003).



by Jesse Brink



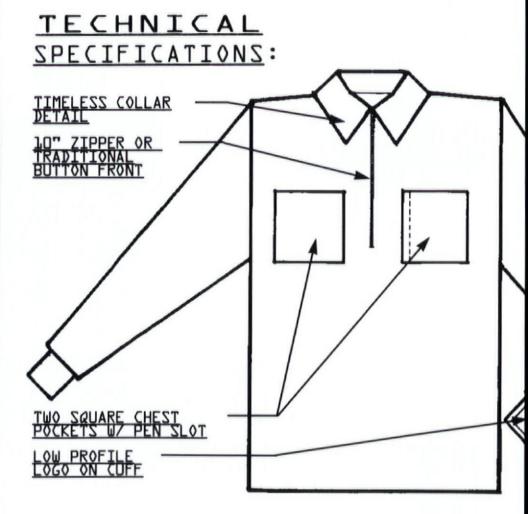
#### Fashion as Inspiration

A few years ago, Sigrid Miller Pollin, formerly of Siteworks Architecture, now a professor of architecture at the University of Massachusetts, began teaching a studio that took fashion as its inspiration. The class looked at images of high fashion depicting designs that ranged from the previous season to the 1950s. The clothes were mostly gowns and dresses, from which Miller Pollin instructed the students to abstract designs. She notes that, "A large part of the work was getting them to see fashion's extreme sensitivity to form and color."

The extraction process began with paintings and drawings and then those studies were expanded into three-dimensional models, establishing spaces. They then looked to the source images for ideas of materiality. "I wanted them to find inspiration in the opacity, gauziness, shininess, and the texture of fabrics." To that end, Miller Pollin sent the students out to find new materials that weren't necessarily exotic, but could be combined to evoke or create facsimiles of fabric (such as two translucent boards sandwiching a blown-up print of a textile).

Miller Pollin was pleased with the students' response to the experiment. "Starting with the dresses sped up the design process, and the results were much more vibrant, daring designs." She plans to employ the technique





#### Something to Wear

There was a period in Southern California, during the '90s when just about everyone was starting their own line of clothing. Plenty of architects joined this crowd, bringing their field's own approach to the process. In part this included a level of practicality: They began designing clothes so that they would have something to wear.

Joe Day, a practicing architect and member of the design collective Hedge, got interested in making clothes just out of architectural school. The impetus was the need of the members of Hedge for clothes they liked that could be worn to client meetings-something more sophisticated than the remaindered surfer wear they favored. That short-term goal evolved into a thriving clothing line called Dayware.

He began with shirts and coats-a corduroy shirt-jacket based on a boxy pajama top. Day feels now that, "I was learning architecture and clothes-making simultaneously. Both processes consist of pattern making-

creating complex surfaces from flat sheets. Also, they share a similar fine-tuning/tailor stage." He would literally go from working on the sheet metal for his house to matching the lining on a jacket. His life was split between making buildings and making clothes, and still is, with the addition of teaching.

What Day has learned from tailoring directly affects his understanding of architecture in terms of shells and lining. This has given him a peculiar view of buildingswhich he now sees from inside (the internal volume) out (the external skin). He loves the dialogue of surfaces in clothing how they give definition. In addition, the level of detail in clothes making developed his education beyond his more "generalist" approach in school. "Detailing is an overriding issue with both clothes and architecture-keeping Satan out of the details."

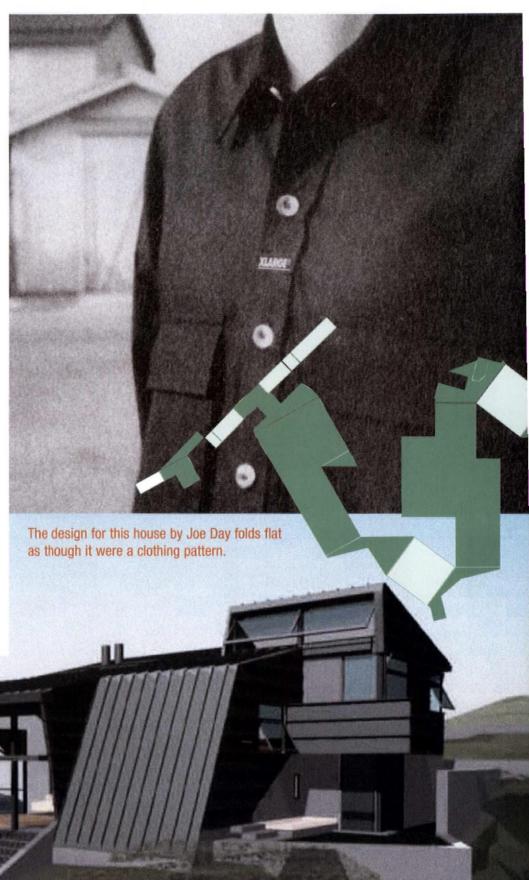
Adam Silverman, ceramist, former architect and cofounder of the clothing company Xlarge, knows well the importance of details. In

#### "The partners even drafted their first shirts because they didn't know how else to do it. They always felt like they were building clothes ... "

them live and die not only the style of a project, be it architecture or sartorial, but the economics. "You have to think about where you are going to spend your money; it's a matter of priorities." Subtle refinements and enhancements to the fundamental elements -funky details-elevate clothes (and buildings) in terms of design, but also raise the cost.

In the early '90s, Silverman and his friend Eli Bonerz were both making about \$11 an hour and figured they didn't have much to lose, so they rented a space where they could set up two drafting tables and do small architectural projects. "At the time we were super into work wear," Silverman says, "which we would search out at dockworkers' stores or wherever." But after a while they thought, "Hey, this stuff is uncomfortable, how can we make it in cotton?"

The process, as Silverman sees it, is the same as building design, but in this case you are the designer, client and frequently contractor. There are fewer voices affecting the end result, so it is more pure. The partners even drafted their first shirts because they didn't know how else to do it. They always felt like they were building clothes—not just as a trick of semantics but as an approach. Perhaps the cross-disciplinary work informs aesthetics—distilling shared traits through process.



#### CAD couture

Architect and engineer Elena Manferdini sees the fundamental exchange between architecture and fashion as being between their techniques of moving between two and three dimensions. "Fashion designers have such long and valuable experience in creating three-dimensional forms from flat materials." But at the same time, "architecture brings a level of rigor that is missing from clothing design because steel, unlike fabrics, does not stretch."

Architects, and Manferdini in particular, also have a set of specialized design tools that ease and enhance the transition between plan, or pattern, and form. Programs such as MAYA allow her to design an entire gown in three-dimensional space, with accurate representations of contour and drape, built on a virtual mannequin, without

"architecture brings a level of rigor that is missing from clothing design.."

cutting a scrap of fabric. What is more, the software can then unwrap the design into flat component pieces. Taken even further, the resulting schematics

can be directed to a laser-cutting machine to produce patterns automatically.

Manferdini and collaborator Gulbin Yaviz used these techniques to realize an entire line of clothing that was shown this past winter. She has also brought the method to the classroom, where her SCI-Arc students have been designing and making clothes themselves. But Manferdini sees this as only the very beginning. For her the ultimate goal is to provide "the ability to create automated couture: one-of-a-kind, mass-produced for everyone.">



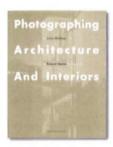


ABOVE: Manferdini and Yaviz's Scarab dress, shown pinned, patterned and modeled in MAYA. RIGHT: One of Manferdini's SCI-Arc students, Randy Macbeth, designed this wholly automated carapace garment.





## IS YOUR BOOK COLLECTION COMPLETE?



#### **Photographing Architecture and Interiors**

Juliue Chulman Introduction by Richard Neutra

This was Julius Shulman's first book and he still considers it his most genuine reflection on the profession and his own artistic philosophy. Originally published in 1962, it includes a forward by Richard Neutra. Frank Lloyd Wright once said that to his mind, no better photos had been taken of Taliesin West than those of Juilus Shulman. Now reprinted intact with a new foreword by Julius Shulman and digitally scanned reproductions from original prints, this new edition of a classic work is better than the original.

ISBN: 1-890449-07-5, 9" X 12", 154 PAGES, \$39.95



#### Iron: Erecting the Walt Disney Concert Hall

Gil Garcetti Foreward by Frank O. Gehry

Photographer Gil Garcetti had unparalleled access to the Walt Disney Concert Hall construction site. The personal relationships he developed with the iron workers over the course of many months and his admiration for their artistry are evident in the moving portraits contained in this book. Garcetti's evocative images, reproduced in rich duotones, bring to life the romantic ideal of American industry.

ISBN: 1-890449-15-6, 9.5" X 11.5", 144 PAGES, \$39.95



#### LA'S Early Moderns Victoria Dailey / Natalie Shivers

Michael Dawson

Introduction by William Deverell

The modernist avant garde of Los Angeles made bold statements in their work, but they were every bit as much a community as they were individual eccentrics. They gathered in solidarity as friends and lovers, patron and client, over the shared excitement of breaking with tradition. The reader will enter a rarified social realm where client, artist, architect. lover, and publisher merge in a creative ferment that occures spontaneouly and magically at rare moments in a city's life.

ISBN: 1-890449-16-4, 7" X 9", 196 PAGES, \$34.95



#### Frozen Music

Gil Garcetti

In this large-format limited edition of 1500 copies bound in metallic fabric, Gil Garcetti's brilliant interpretive photographs of the stainless steel exterior of the Walt Disney Concert Hall evoke the mystery, fluidity, and form of Frank O. Gehry's lyrical shapes. Frozen Music has garnered positive reviews from Pulitzer Prize winning photographer David Kennerly, Weston Naef, Getty Museum curator of photography, and architectural photographer Julius Shulman.

ISBN: 1-890449-27-X 16" X 14" 45 DUO-TONE IMAGES BOUND FOR INDIVIDUAL REMOVAL AND DEBOSSED, METALIC CLOTH, 96 PAGES, \$125.00



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Photographs by Julius Shulman

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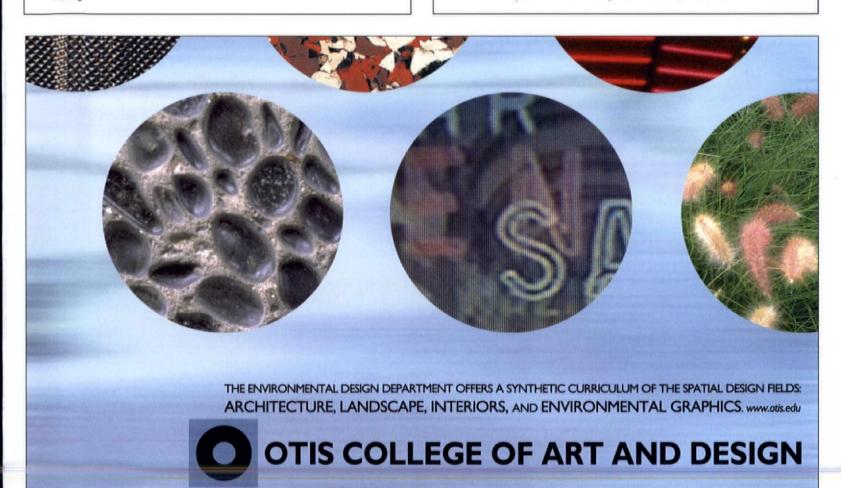


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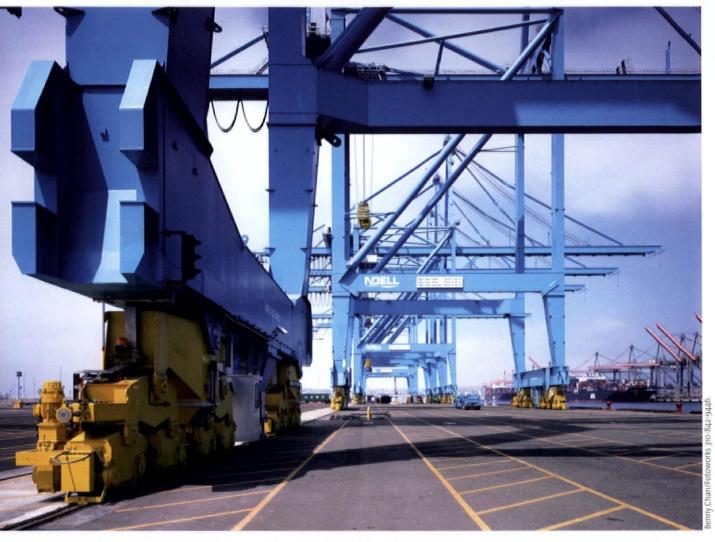
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## A STUDY IN Blue

#### ANYONE FAMILIAR WITH ARCHITECTURE

in Los Angeles will be familiar with the photographs of Benny Chan. After all, he's been shooting the city's built environment professionally for more than a decade. Certainly this magazine would go virtually un-illustrated but for his work.

He took this particular picture in July of 2002. He was down at the docks doing some scouting shots of a client's building when he turned around, saw the container cranes and thought, "Wow, those are really

interesting!" A guard stopped him from shooting, but he later got permission and took more photographs.

The dock site and its structures fascinate Benny. It's 500 acres of landfill—a bizarre sort of no man's land. Everything there is colossal and completely distorts one's sense of scale. He couldn't even get cellular service, and mentioned it to a passing guard who said, "Well, you're in the middle of the ocean." 5

### Few Things are Really Classic



